

The New Amberola GRAPHIC

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.


45

Summer, 1983

75¢

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THE **Edison**
DISC PHONOGRAPHS
AND THE DIAMOND DISCS

Summer, 1983

The New Amberola Graphic

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- Editor's Notes -

Even though the calendar still says it's summer, the lilies on our cover have long since gone by. Yes, this issue is quite late, and I apologize for this delay. The GRAPHIC should be back on schedule with the next issue.

Please remember that departments such as "Off the Record" and "Club and Society News" depend on contributions from the readers to keep going. Also, please let us know if you would like to contribute articles in other areas. We are especially interested in hearing from someone who would be willing to head a column devoted to phonographs (history, collecting, repair, etc.).

With this issue we have completed computerizing our mailing list, and all subscribers (except last minute arrivals) should now have their own computer-printed label. The main reason for making this change was to eliminate the hours it took to sort the GRAPHIC before mailing, as required for second class mailers. (We have to sort not only by state and zipcode, but by the eight postal zones as well.) An added advantage is that subscribers can now tell at a glance when it's time to renew; the number in the upper right hand corner indicates the last issue of your current subscription.

Hope you've had a good summer.

-- M.F.B.



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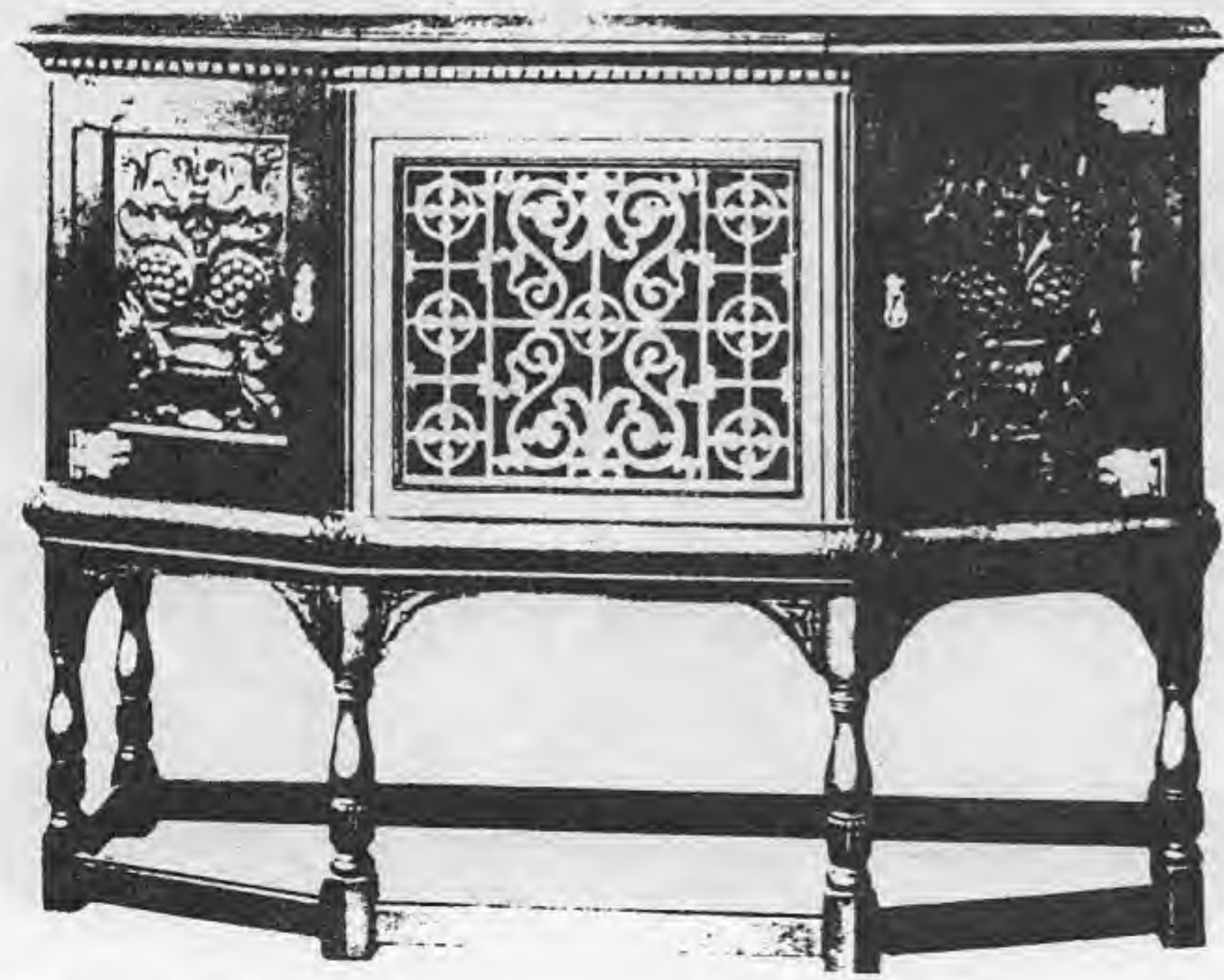


THE Edison
DISC PHONOGRAPHS
AND THE DIAMOND DISCS

George Frow's long-awaited book on the Edison Diamond Disc machines and records has finally appeared. To quote a Billy Murray tune, "That's Worth While Waiting For"!

For machine enthusiasts, Mr. Frow illustrates and describes almost every production model from 1912 through 1929. These include not only the standard models which we're all familiar with, but the obscure ones as well. There is the A-60 in metal case, the Army and Navy "portable," the A-85 (just one is known to exist), the art models, the long-playing consoles, the needle portables (which were marketed into 1930), and so forth. There are even some special models illustrated, including one art model which remains unidentified and the prototype for the Edison "School Model." Everything that's known about each individual model is available: dimensions, price, finishes, life of the model, changes, cabinet maker and, in some cases, production figures.

For record collectors, we find the history of the Edison disc - a history which goes back as far as 1877-78 with tinfoil disc experiments and patents! Mr. Frow takes us from the development of the Diamond Disc during the wax cylinder days through its introduction, heyday, and eventual decline and discontinuance. Of special importance is a description of the manufacturing process for Diamond Discs, accompanied by some three dozen factory photographs. We learn that the making of Diamond Discs was no simple task, as the "powder blanks" or cores had to be made before the record surface was applied and stamped. Mr. Frow even supplies us with the various formulas used for cores and surfaces over the years (the principal ingredient changed from wood flour to china clay in 1921).



The Elizabethan Art Model

The book is so much more than mere descriptions of machines and records. Throughout its pages we are able to follow the rise and fall of a major contributor to the industry. We get insights into aspects of the company's operation that have never been seen before. For example, Mr. Frow points out that the company was years ahead of the competition in microgroove and long-play technology, but was never able to develop their ideas to a point that commercial exploitation was possible on a large scale. Their plans for a coin-operated phonograph using a single multi-track record (the "Selectatune"), for long-play "Radiosonic" broadcast discs, and for a combination filmstrip-phonograph unit called the "Ediscope" were all capable of reaping fortunes for the company, but the ideas all suffered premature deaths.

The book will keep you up late for many nights as you discover the myriad of goodies it contains. We have sections on accessories, artists (strangely, Edison had an enthusiastic offer to record from Jean de Reszke which went unanswered!), sales figures, tone tests (there is even a stage diagram for setting up a tone test), concrete phonographs, and more. The footnotes alone provide many fascinating details; it was here that I learned the "Amberola" trade mark was renewed, for some strange reason, in 1930!

The reader should be aware that the book is not without errors. Some of these have to do with dates: paper labels appeared in 1921 (not 1923); sample discs came out late in 1925 (not 1921); the Splitdorf purchase had to have been before January, 1929, as Edison radios appeared the previous September. A major reason given for the introduction of the Amberol record is incorrect. Edison was not forced to compete because of Indestructible's 4-minute record of 1907. Rather, Indestructible 4-M's didn't appear until over a year after the Amberol record! A minor goof occurs with the illustration used for the C-1 radio-phonograph of 1928. Instead of showing the elegant C-1 credenza model, a photo of B. A. Rolfe standing next to the C-2 is used. Finally, I believe the term "Electrola" was applied to the electrically reproducing Victrola of the 1920's and never used to designate the electric motor models of the 1910's. Undoubtedly many of these errors occurred because Mr. Frow's work was done largely in Great Britain, several thousand miles away from the original source. We can only wonder how he could include as much information as he did under these circumstances!

The book, which measures 6 3/4 by 9 3/4, has nearly 300 pages and is profusely illustrated. It has semi-stiff cloth-bound covers with a full color dust jacket. It is available at \$22 postpaid directly from the author: George L. Frow, "Salterns," Seal Hollow Road, Sevenoaks, England TN13 3SH. Add \$7.00 for air-mail delivery if it is desired.

- Martin Bryan

We have had a sneak preview of the forthcoming volume 8 of Wendell Moore's reprint series of The Edison Phonograph Monthly, and it is a winner. Volume 8 covers the entire year of 1910, a year when much fine new talent was added to the Edison roster (including Leo Slezak, Marie Dressler, Sophie Tucker, Sarah Bernhardt, etc.). Beginning with this edition, E.P.M. will be printed on heavy glossy paper, resulting in greater clarity of the illustrations and a higher quality throughout. The book runs some 304 pages and is chock full of Edison goodies such as photos, contemporary advertising, price charts (learn what the dealers paid!), sales ideas, complete record descriptions, and so forth. Of special interest is the announcement of the D-series records and how they were distributed. Phonograph collectors can follow the various changes in models, finishes, and equipment as the year progressed. This, as

(continued on p. 6)



Edna White's First 90 Years

by Martin Bryan

For some time I have wanted to write an article about my friend, Edna White. Where to begin? Rather than repeat her biography, which was published some years ago in *Hobbies* magazine, I think it would be of more interest to tell a few personal anecdotes about this former Edison artist.

But first, a few highlights of her career are in order. At the turn of the century Miss White was already a solcist - at the age of eight! She had the honor of being featured with many prominent concert bands of the time. A few years later she was given special permission by director Frank Damrosch to enter the Institute of Musical Art in New York, which later became the Juilliard School; she graduated at 14. In 1920, now married to baritone Torcom Bezazian, she became an Edison artist, which included doing some tone test work for the company. During the 1920's she and her husband toured the Keith-Albee vaudeville circuit. Edna organized several female brass ensembles, did some radio and W.P.A. work in the 1930's, and toured with a U.S.O. troupe during World War II. In 1949 she gave her solo trumpet recital at Carnegie Hall and appeared on the CBS television program "We the People." In more recent years, she worked on completing her *Suite for Solo Trumpet and Symphony*, which had its world premiere in 1980.

I first met Edna nine years ago at one of the programs at the Edison National Historic Site in West Orange, New Jersey (sadly, these annual affairs have since been discontinued). When I asked her if she would autograph my copy of her Edison record "Recollections of 1861-65," I figured she would get all misty-eyed and reminiscent about her days with Edison. Not Edna! She snapped, "Oh, I hate that record! I was capable of much better work, but Edison wanted that old-fashioned stuff. I'll sign it anyway." Thus began my friendship with this remarkable and always fascinating lady. What follows are some of the anecdotes taken from meetings and conversations we've had since 1974.

In the latter years of the 1890's, well-meaning friends were critical of Edna's father for encouraging her to play a brass instrument. It was thoroughly unladylike for a female, they said. But within a few years she was a featured soloist. On a raised bandstand at Asbury Park, Edna was placed on a wooden box so she could be seen by the audience. While playing, she looked straight up at the sky, causing one woman to remark, "That child is getting her inspiration from God Himself!" What the woman didn't know was that little Edna was so afraid of heights she would have become dizzy if she looked down.

Before becoming an Edison artist, Edna did some recording work for Columbia - work which she was never very satisfied with. But it was a foreign series Columbia that gave me my biggest surprise. It was a French song, "La Madelon de la Victoire" (Columbia A4323) by Torcom Bezazian, accompanied by Edna White. When I found the record, I expected a trumpet obbligato, but

At left, Edna White as she appeared in a 1929 publicity photo.

5.
instead was surprised to hear Edna's voice chiming in harmony on the choruses.

Yes, Edna White was also a soprano and did a lot of singing in their vaudeville days. One time, while touring on the Keith circuit, she and Torcom were to appear on the same bill with Emma Trentini. During the rehearsal of their final duet, "Giannina Mia," they were told they couldn't do that number; it belonged to Trentini. Edna was so upset that she cried, but Torcom remembered the duet "Vivra contende" from *Il Trovatore* which they had been working on for their own amusement. "We have to do it," said he. "You're not ready for it, but we have to do it." Spurred on by their anger and disappointment, Bezazian and White "simply tore the house apart" with one of their best performances, and wound up with a new contract with Keith. Trentini? "You know, she wasn't very young then," recalled Edna, "and she was a flop with the number."



TORCOM



EDNA

BEZAZIAN and WHITE

TORCOM BEZAZIAN, *Baritone*

EDNA WHITE, *Trumpeter, Soprano,
Pianist*

Recording for Edison, Victor and Columbia
Phonograph Companies

Booked Solid 40 Weeks 1925-1926

Advertisement for Bezazian and White in
the National Vaudeville Artists 1925
benefit concert program

It was in 1930 that Edna's singing got her into trouble with her father. She was appearing in a solo act, and one of her numbers included the popular song "Around the Corner." When her father, who was in the audience, heard the lyrics "Around the corner and under the tree/The fair young major made love to me..." he threatened to pull her out of the show unless she drop that particularly indecent number.

Of course, I was always interested in what Edna had to say about her Edison days. She once told of making her audition record for the company, giving it an especially flashy ending to impress "the old man" who would ultimately decide whether a contract would be issued. Later, after having been approved, Walter Miller handed Edna a memo in Edison's handwriting which praised her playing and tone. Miller gave the note to Edna saying, "Here, you might want to keep this...it'll be worth something someday." I always found this remark interesting, as it shows that even the people who worked closely with Edison recognized he was a legend in his own time, and that something as insignificant as a memo in his handwriting would eventually have value.

While Edna's recorded repertoire for Edison was not large, three of her selections made it to Blue Amberol form. I once asked her if she was ever told that

some of her Diamond Discs were being transferred to cylinders. No, she replied; in fact, it wasn't until fairly recently that she even knew they existed. Not unlike many Americans, Edna had thought cylinder records were a thing of the past by 1920 - never dreaming that she was actually on some!

An interesting incident happened to Edna sometime around 1927. She had returned to New York via one of the ferries and was going through the terminal, when from across the room she could hear her own playing. When she went to investigate the source, she found one of the new Edison long-playing machines being demonstrated (Edna White's recording of "Then You'll Remember Me" was used on long playing record no. 10005). I've often wondered how many busy New Yorkers would have bothered to stop to listen to a salesman's pitch while passing through a Hoboken or Staten Island ferry terminal. Was this the sort of thing the Edison forces had to resort to after abandoning tone tests in theatres and auditoriums?

During their work at the Edison studio, White and Bezazian became acquainted with conductor Cesare Sodero and his wife. "The Soderos were most cordial," recalled Edna. "They would frequently invite us to their home for a delicious home-cooked meal, and we'd reciprocate at a nice restaurant." This was Edna's tongue-in-cheek way of telling me she wasn't one of the world's greatest cooks some sixty years ago!

Edna White came to know several other performers over the years, and has stories about many of them. During the 1930's she appeared with Colin O'More's light opera company in and around New York. "We loved working with him because he was a jolly person...we made a joke out of the worst conditions." Did you ever hear of a game called "Under the Bedsheets"? Edna and the O'More gang used to play it while traveling on the elevated railroad. Someone would read the billboards en route, to which O'More would shout "under the bedsheets!" They would while away the time, as well as amuse their fellow passengers, with such slogans as "Give her a Hoover...under the bedsheets" or "Ask the man who owns one...under the bedsheets"!

By the 1940's Edna was considered an "old timer," and she joined a U.S.O. troupe of other veterans who entertained at various camps and hospitals during the war. While she found the work gratifying, she always had to keep her guard up against Will Oakland. "He was always trying to get me to fool around. Imagine, at his age!"



Carnegie Hall, 1949

In 1949, then in her mid-fifties, Edna gave her solo recital at Carnegie Hall with Coenraad V. Bos as accompanist. While Edna hadn't made any commercial recordings in nearly a quarter of a century, a rare tape excerpt from the 1949 recital exists which reveals an artist of consummate ability. Her rendition of "The Carnival of Venice," with its difficult triple-tongue variation, rivals the best of the great soloists of the turn of the century.

Undoubtedly Edna's proudest achievement was the completion of her trumpet suite just a few years ago, as well as the publication of her manual, On Taming the Devil's Tongue. The suite has had several performances, including one just this past May at the International Trumpet Guild Conference at Ithaca, New York. It has been recorded by the French trumpeter Gaetan Berton with the Maryland Theatre Symphony Orchestra and can be ordered from Trumpet Productions (see their ad elsewhere in this issue).

In this brief tribute to my friend, I have attempted to share a few of the personal glimpses I have been privileged to have of this extraordinary lady. And yet I have just scratched the surface. She has done more in her 90 years than I could do in ten lifetimes. One can't help but wonder what the next 90 years will bring!

(cont. from page 3)

well as all earlier volumes, is a must for the collector, and we highly recommend the entire series to our readers. As they become sold out, they can only go up in value. Volume 8 is scheduled to be ready later in September; price is \$17.95. For further information write: Wendell Moore, 3085 W. Hwy. 89A, Sedona, AZ 86336.

HERE & THERE

We were recently informed that Old Masters, Ltd., whose ad we have been carrying, has cancelled their 78 reissue project. Many great rarities were scheduled to appear, and we regret that they were unable to carry through with their plans.

Mike Sutcliffe writes from New South Wales that orange label Little Wonders (see NAG no. 28) are the most common types found in Australia and actually turn up quite regularly. He feels it is likely that a large remaining stock of Little Wonders was dumped on the Australian market in the mid-1920's. Mike, by the way, had the recent good fortune to find 60 7" Berliners in Australia, the earliest of which was an 1896 Washington recording.

In our last issue we reprinted a little ad for a free talking machine from the 1924 Gentle Woman Magazine. The ad mentioned that a record was given with the machine. Well, Frank Curran reports that he has one of the records. "It is a special 5 3/4" record produced by Emerson Phonograph Co. for the Lancaster County Seed Co. under the label of 'STO' RECORD. What the 'STO' stands for is probably something simple like 'seeds to order,' or its equivalent. Unnumbered, with gilt typography over a chocolate brown label background, this double-disc has 'Psalm of David' (21439-2) backed with a faded, unreadable label with matrix 21440-2. A sidelight to the above is the fact that based on an earlier ad from Farm and Home (Jan., 1920), it was originally required that a person sell 40 packs of seeds in order to get the machine and record, while later it was only 30 packs."

(More "Here and There" on page 10)

Columbia Brown Wax Titles Discovered

by George Paul

A lucky find at a house sale has led to the discovery of several unknown Columbia record titles. Among a group of 16 5" Grand cylinders were found 2 with unusual markings on their boxes. One is marked: "9080 Dem. Camp. At The Polls." The original title slip survived and is here reproduced. The other has no title slip but its box is marked

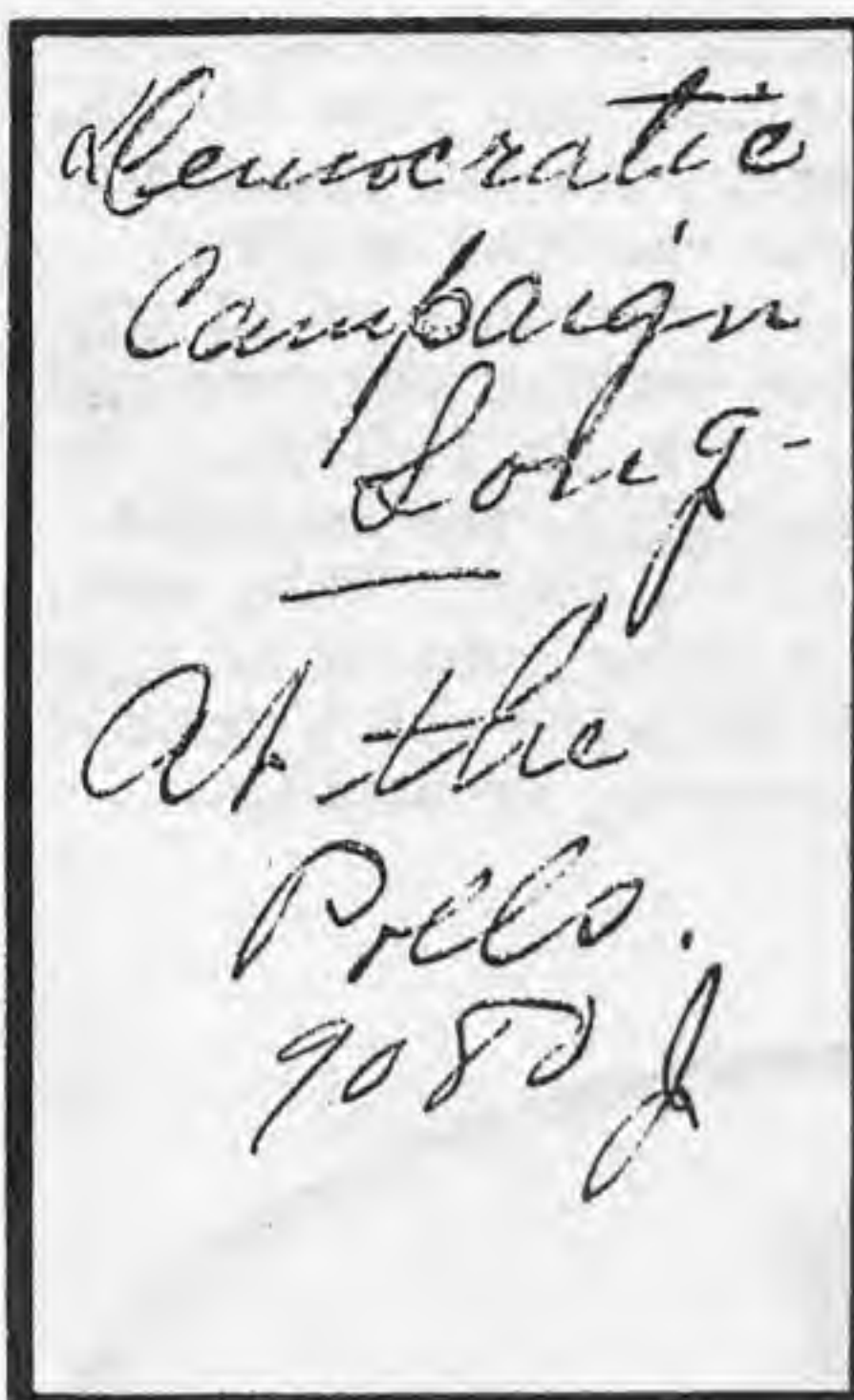
"9081 Dem. Campaign Happy When We Get Him." The lid is marked in similar fashion.

If we refer to the Columbia Numerical Catalogue compiled by Kenneth M. Lorenz, we see that these numbers fall between two blocks: one by the Columbia Male Quartette ending at 9071; the other by Bernard Begue commencing with 9100. It is now evident that Columbia used at least some of those unassigned 28 catalogue numbers for items relating to the Presidential campaign of 1900.

Just what and who is on these phantom records? Out of the 16 cylinders, two had

been wrapped in cotton and were now unplayable due to mold. Guess which two! For now we'll have to be content with the knowledge that the records do exist and hope for playable copies to be found.

Speaking of unknown records to find, a monthly record supplement of "Latest Columbia Records" for August 1, 1900 was found with the 5" cylinders mentioned above.



Carson Robison Update

Reader Bob Olson makes the following additions and corrections to the Carson Robison Discography (part 9) which appeared in our last issue:

- 1) Matrix 8309 is an unissued Frank Luther solo
- 2) Add mx. 8944 - "Death of Stonewall Jackson" - unissued
- 3) Matrix no. for "My Carolina Sunshine Girl" is 8956
- 4) Matrix no. for "Oh That Dumbell" is 8993, but it is a Frank Luther solo
- 5) Add matrix 9076 - "Railroad Boomer" - Regal 8885, Domino 4442, Conqueror 7438, Broadway 4051
- 6) Matrix no. on "Long, Long Ways from Home" is 16135
- 7) Matrix no. on "Ramblin' Cowboy" is 16136
- 8) Add mx. 16251 - "Heart in the Heart of Texas" - Carson Robison & His Buckaroos - unissued
- 9) Add mx. 16254 - "You'll Never Take My Dreams Away" Carson Robison & His Buckaroos - unissued
- 10) "When the Moon Comes Over the Mountain" is not by Robison & Luther; it is by "The Deckers" from Paramount matrix L-1296-1
- 11) "Runaway Boy" and "Cabin in the Hills" are not from ARC; they are from Crown matrices 1197 and 1038
- 12) Matrix 108656 on "Eleven Cent Cotton" is incorrect; it is Plaza mx. 8741 and is a Luther solo under the pseudonym of Frank Vernon.
- 13) Matrix 9056 is a Frank Luther solo
- 14) Matrix 16138, correct title is "Hot Time in New Orleans Tonight"

The following titles should be added to the Lorenz compilation:

Mandolin Solos:

- 31000 - Introduction to Morning, Noon and Night Overture
- 31001 - Schubert's Serenade
- 31002 - Spring Flower Caprice
- 31003 - Fox Hunter's March
- 31004 - Impecunious Davis
- 31005 - Mimosa Caprice
- 31006 - Popular Rag-time Medley
- 31007 - Nearer My God to Thee (Duet Effect)
- 31008 - Cradle Song (Duet Effect)
- 31009 - Home, Sweet Home (Duet Effect)

Quartette:

- 30808 - Rutgers College Song

Republican Campaign Songs with Cheers, Yells, etc:

- 4276 - One Good Term Deserves Another (Tenor)
- 4649 - McKinley (Air of "Tim Toolan") (Baritone)
- 4653 - Parody on "A Picture No Artist Can Paint" (Bar.)
- 4654 - Parody on "Ma Hannah Lady" (Baritone)
- 4658 - I'd Leave My Job to Vote for You (Baritone)
- 4659 - You Can't Keep McKinley from the Chair (Bar.)

Democratic Campaign Songs:

- 4655 - Parody on "You'll Get All That Is Coming to You" (Baritone)
- 4656 - Parody on "Where the Sweet Magnolias Bloom" (Baritone)

In addition, this supplement assigns the following numbers to titles other than those indicated in the Lorenz catalogue.

Republican Campaign Songs:

- 4647 - Parody on "The Blue and the Gray" (Baritone)
- 4648 - Because We Love You (Baritone)

223-2, 17-10

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Neglected Edison Diamond Disc Artists

Julia Heinrich

by D. E. Ferrara

"...Of course, we haven't a complete monopoly of all the great voices in the world, but the number of fine voices possessed by Americans is a continual marvel to me. I have a strong impression that the best voices in the world are right here in America."¹ Thomas Alva Edison certainly believed in these statements and he instructed his record talent scouts to search out great American voices. The scouts had an excellent find in the American dramatic soprano, Miss Julia Heinrich.

Julia Heinrich was born in Philadelphia, Pennsylvania, in 1880. She was the daughter of the famous German lieder baritone-composer, Max Heinrich (1853-1916). In fact, Julia Heinrich studied voice with her father. She toured with him throughout Canada in 1899. She became a member of the Hamburg Opera and made her debut as *Sieglinde* in *Die Walküre* at the opera house in 1913. She remained there until 1915.

The artist made her Metropolitan debut as *Gutrune*, on November 18, 1915, in *Götterdämmerung*, and the cast included Jacques Urlus, Herman Weil, Carl Braun, Margaret Matzenauer, and Rita Fornia. The same opera was heard on December 18, 1915, and February 24, 1916. Julia Heinrich sang only one season at the Metropolitan Opera House, 1915-1916, and sang the following Wagnerian roles: *Waltraute* on December 16, 1915 in *Die Walküre* with Max Sembach, Henri Scott, Carl Braun, Margaret Ober, and Margaret Matzenauer, with repeat performances on February 10, February 28, and March 18, 1916; and *Wellgunde* on February 3, 1916, in *Das Rheingold*, with Marie Rappold, Paul Althouse, Otto Goritz, Henri Scott, and Herman Weil. Repeat performances were on February 18 and March 29, 1916.

It is strange that Miss Heinrich was never asked by other opera companies to become a member. After 1916, she became a concert and oratorio artist. She sang with many of the major symphony Orchestras throughout the United States. Incidentally, while singing at the Met and doing oratorio engagements, she lived at 610 West 116th Street, New York City.

The artist became a Tone Test recitalist with the Edison Company early in 1916 after signing exclusive contracts in 1915. In fact, her sudden death on September 18, 1919 took place after a tone test recital in Hammond, Louisiana. It seems that a baggage truck was knocked from the Illinois Central tracks by an on-going locomotive. Miss Heinrich was waiting to board a New Orleans bound train with Lucille Colette, an Edison pianist. One of the handles of the baggage truck struck Miss Heinrich in the head. She died almost immediately. Miss Colette, however, was not injured.

Julia Heinrich is not well remembered in operatic circles except by a few collectors who enjoy Edison recordings. Her art, however, may still be heard on the eleven published Edison recordings made between 1915 and 1918.

She signed contracts in May, 1915, and the contract ended in December, 1916. The soprano returned in 1918 and made two selections for the recording machine. The recordings reveal a rather large, well-trained dramatic soprano with little tremulant. Since she studied lieder with her famous father, the *Standchen* (Schubert), Edison number 83062, and *Nur wer die Sehnsucht kennt* (Tschaikowsky), Edison number 82544, are fine examples of that art. The two operatic titles are worth having; however, their scarcity suggests that these recordings were not popular with the general public. The one *Messiah* excerpt has nothing special to offer the listener. The typical English "ditties" are nice enough, if only to play on rare occasions. The two published operatic duets, however, are true recorded enigmas. The artist was asked to record two versions of *Ai nostri monti* from *Il Trovatore*. One version was recorded with Guido Ciccolini on July 7, 1915, in Italian. The English version, *Home to Our Mountains*, was recorded with Hardy Williamson on October 18, 1915. This duet, however, is universally known as being sung by an *alto* or *contralto* in the opera. Miss Heinrich was a dramatic soprano! A typical Edison preference, no doubt.



It is a shame that no Wagner was recorded by Julia Heinrich, since she sang exclusively Wagner during her short stay at the Metropolitan Opera House. Doubtless, the Edison officials reasoned that one dramatic soprano, Marie Rappold, was sufficient enough to represent Wagner in the Edison catalog.

The eight unpublished selections are extremely interesting and would offer several duets with other Edison artists including Marie Rappold, Thomas Chalmers, and Guido Ciccolini. The *Cavalleria Rusticana* item would be of interest as well as the French chanson, *Ah, malgre-moi*. Why these recordings were not published is anyone's guess. Edison never liked Mozart, so the *Don Giovanni* duet would be a prime suspect for an instant dismissal. *C'est la vie*.

Special thanks is given to Mrs. Leah Burt, Edison Historic Site, West Orange, N.J., in making the Julia Heinrich discography possible.

1. Extract taken from the Edison interview, April, 1917, *Etude* magazine.

Dennis E. Ferrara
1172 Normandy Ter., Flint, MI 48504



JULIA HEINRICH
Soprano

The Edison Recordings of Julia Heinrich

Matrix Number	Title	Record- ing Date	Diamond Disc	Blue Amberol
3790	Ah, malgre-moi ("Hold")	5-14-15	Unpublished	
3943	Il Trovatore: Ai nostri monti (with Guido Ciccolini, tenor)	7-07-16	82541	
3962	Carmen: Parle-moi de ma mere (with Guido Ciccolini, tenor) Rejected	7-13-15	Unpublished	
3963	Le Cid: Pleurez mes yeux	7-14-15	82098	
4184	Nur wer die Sehnsucht kennt ("None but the Lonely Heart") (Tschaikowsky)	10-11-15	82544	
4191	Cavalleria Rusticana: Voi lo sapete ("hold")	10-14-15	Unpublished	
4202	Il Trovatore: Home to Our Mountains (with Hardy Williamson, tenor)	10-18-15	83046	
4214	Home, Sweet Home (Bishop) ("Hold"; passed 7-24-16)	10-21-15	Unpublished	
4260	Bohemian Girl: I Dreamt I Dwelt in Marble Halls (Rejected; passed 1-16-16; Tone Test)	11-09-15	82164	
4267	Forza del Destino: Madre pietosa vergine	11-11-15	82104	28226
4300	Messiah: I Know That My Redeemer Liveth	11-29-15	83042	28230
4492	I Would that My Love (with Marie Rappold, soprano) Rejected	2-11-16	Unpublished	
4594	A Spring Morning (Wilson)	3-20-16	83045	28244
4807	Don Giovanni: la ci darem (with Thomas Chalmers, baritone) Rejected	6-21-16	Unpublished	
4829	Wanderer's Night Song (Rubinstein) (with Thomas Chalmers, baritone)	6-28-16	Unpublished	
4890	Standchen (Schubert)	7-29-16	83062	
5212	Peer Gynt: Solvejgs Lied (Grieg)	12-13-16	83067	28284
6432	My Dreams (Tosti) Rejected	10-28-18	Unpublished	
6522	a) A May Morning (Denza) b) At Parting (Rogers) (Tone Test)	12-23-18	82164	

* * *



"I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion."

from Walden by H. D. Thoreau

With these words the community of record collectors lost an unselfish member on April 19, 1983 — Hal Birdsall, who died in San Juan Capistrano, California after a serious illness. Hal chose these words himself and that is the reason they are printed here. This was his credo and the way he lived and collected. The latter is the reason readers of this publication have to be grateful to Hal. He never asked for anything in return. Collectors around the world knew Hal for his goal to preserve the name and recordings of Leonard (Len) Spencer. He sought to compile a complete collection of the Spencer cylinders and the result of this collecting is now held by the Library of Congress. When his Spencer collection neared completion, he devoted himself to the Australian singer Peter Dawson and had

the honor of being offered the membership number of "1" in the Peter Dawson Appreciation Society. Little known was his interest in Henry David Thoreau and his collection of his works.

I had the honor of knowing Hal for the last eleven years as both a collector and a friend and more. He was like a brother to me. Our correspondence via cassette tapes was voluminous at points, but we had the opportunity to meet only twice: once on the east coast and once on the west. We shared the joys and pleasures of recordings and helped each other grow. Hal was totally unselfish and devoted to his uncle (now deceased) and aunt who raised him in southern California. When they needed him, he left his job in Colorado and moved in to help them, only taking jobs which would allow him to devote the needed time to them. Because of this, Hal was never wealthy or even near. He lived simply and used his funds to collect the cylinders he loved.

Hal learned last summer that the cancer which had lain dormant had spread and was given word by his doctor that he only had a few months to live. He would never reach 38 years old. Again, unselfishly, Hal set out to settle his own affairs. He gave away some of his prized possessions. Others he sold and used the funds to make contributions to places and organizations he felt worthwhile. One of these was the Edison Birthplace in Milan, Ohio, a site privately funded by the Edison family and other concerned persons. The Thoreau Society and the American Cancer Society were other recipients of his endeavors. Hal said he was lucky because not many people can see their wishes granted as his were.

There were no obituaries in local papers when Hal died. He told me that it wouldn't mean anything for people who never knew him to read it. Hal was a record collector true and simple. A rare breed. It is for other collectors who see his name in credits for books and recordings (something he was oblivious to) to know him and the fact that he is no longer with us.

Hal left his mark on all of us. He will be missed. The only thing which we can do in repayment for what he has given the record collecting field is to remember him for what he was — an epitome of the unselfish record collector.

Steve Ramm
Philadelphia, PA

Here and There, cont.

Congratulations to Neil Phelps and Janis League who recently became husband and wife. It seems they discovered they were both GRAPHIC subscribers, so decided it would be a good idea to "combine their subscriptions." Yes, two can live as cheaply as one!

After the article about Mario Laurenti in our last issue, Dale Miller of Yucaipa, California called to say he had the pleasure of meeting Laurenti's widow several years ago at his studio in Long Beach. At the time, Mme. Laurenti was interested in coaching vocal students, but Dale feels little came of the idea.

We received a nice brochure from Ben Thatcher telling all about his phonograph museum on Cape Cod called "Old Sound." The museum is open year 'round from Tuesday through Saturday on Route 134 near Route 6-A, East Dennis, Mass. 02641.

Best wishes to Jerry Madsen who recently completed publishing the third year of Jerry's Musical News and decided to call it quits in order to devote more time to family life.

At the same time, we welcome the appearance of Jean's Musical News, which appears to have picked up where Jerry's left off. An unusual feature of Jean's paper is that much of it, including borders and large type, is printed by computer. For more information, write: JMN, Box 366, Mason, MI 48854.

Earlier this summer we received a complimentary copy of The Record Spinner, a tabloid paper which seems to specialize in the rock and roll era. However, when we attempted to contact the publisher to thank him, the letter was returned marked "box closed." It would seem that their first issue was also their last, unless some GRAPHIC reader can shed more light on this mystery.

In our last issue we mentioned that Tom Hawthorn had a record to add to Archer Gibson's Victor discography. It was a special pressing with Christmas greetings from NBC. Tom mentioned that the record included the voice of the NBC president, but he wasn't sure of the spelling. Veteran broadcaster Guy Travers wrote to inform us the man's name was Lenox Lohr, not Lore. Guy had the pleasure of knowing and working for Major Lohr in 1948 when he appeared in a daily outdoor production called "Wheels A-Rollin'" for the Chicago Railroad Fair.

We recently learned that Brian Rust is planning a revised edition of his Complete Entertainment Discography. Anyone who wishes to make additions, corrections, or suggestions for inclusions and deletions should contact Allen Debus, 85 Bent Creek Ridge, Deerfield, IL 60015. Deadline is the end of September.

Reader John Heliker wonders about a "Fargo" record which has his friends and him puzzled. The label is white with black printing and combines the following:

- mx. P48879-1C - "None But the Lonely Heart" (Tschai-kowsky) - VALENTINO with Rosa Rio (organ) and "Stuff" Smith (violin)
- mx. P48780-1A - "Madonna of the Moonlight" (Parker-Hadley) - VALENTINO with Gloria Parker (marimba) and Rio and Smith as above

John would like to know more about the record - especially who the singer is.

Finally, Kevin Santry says his "ears popped out" when he heard the notorious Hoagy Carmichael version of "Barnacle Bill the Sailor" (see NAG no. 40) on a nationally syndicated radio show. Kevin writes that he expected to hear Joe Venuti's "original" lyric bleeped out, but it came through loud and clear. Of course, if the listener is not prepared ahead of time, the offending voice can go unnoticed.

If your subscription expires with this issue, it will help reduce our costs if you renew now.

Next issue...

A feature article on the Bell label of the 1920's from Steve Barr.

A rare Columbia cylinder by William Howard Taft turns up in Great Britain.

* * * *

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wanted

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

Need the following Blue Amberols to complete my Premier Quartet and Jones & Hare collections: 2082, 2133, 2143, 3507, 3782, 3839, 4163, 4185, 4219, 4306, 4324, 4331, 4841, 4900, 4942, 4959, 5115, 5120, 5432, 5458, 5591. Can you help? Will buy or trade. Ron Kramer, 131 North Shore Drive, Syracuse, IN 46567.

Copy of Brian Rust's AMERICAN RECORD LABEL BOOK in Good condition. Send Price. Neil Maken, P. O. Box 6773, Huntington Beach, CA 92615 - (714) 963-2474.

Wanted, 78 rpm records by Al Jolson, Victor, Columbia and Brunswick labels. State condition and price. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601

Wanted: Unrestored external horn phonographs and parts machines. Also, Vogue Picture Records. Harvey Jackelow, 1174 E. 86th St., Brooklyn, N.Y. 11236

Paying top dollar for records by Annette Hanshaw (a.k.a. Patsy Young, Dot Dare, Gay Ellis). Send list stating condition and desired price to Steve Berens, Stone House Rd., Somers, NY 10589 (tel. 914-277-3578).

WANTED: 78's of polka bands, Scandinavian bands, mandolin, others. Have want lists. Many types for sale or trade. Mr. Lynn Hudacek, 440 9th Ave. S.W., Cedar Rapids, IA 52404.

Wanted - Trombone solos by Arthur Pryor - Victor 31109 "Blue Bells of Scotland," Victor 2498 "The Patriot," and Pryor on Berliner label. Also wanted, American Qt. Victor 16787 "Stop That Rag," and Annette Hanshaw on Okeh label. Write: Warren Hodgdon, Pleasant Valley Rd., Amesbury, Mass. 01913

Looking for: 78 records of Uncle Don; also any Edna Dee recordings (even demos). Send titles and prices to: Harriet Amar, 61 Wesley Chapel Road, Suffern, N.Y. 10901.

Wanted: 10" 78's on "Dance-Tone" label, especially those of Phil Reed and Frank Picher (organ/piano). William Picher, 10110 Angora Dr., Cheltenham, MD 20623.

WANTED: Drawers for an Amberola I. Any condition, any quantity, and wood. Robert Baumbach, Box 207, Woodland Hills, CA 91354 (213) 884-6924.

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Wanted: Roane's Pennsylvanians 78's, especially Victor 22922 or HMV B-4906 "Put That Sun Back in the Sky"/"Between the Devil and the Deep Blue Sea." William Picher, 10110 Angora Dr., Cheltenham, MD 20623.

Wanted. Edison Kinetophone cylinder as used with Edison "sound" films. Joe Pengelly, 36, Thorn Park, Marnhead, Plymouth, ENGLAND.

Wanted: 78 recordings by Ruth Etting on Columbia, Decca, Conqueror and Perfect labels. Also Edison 4-M Amberol special series in orange boxes numbered D-1 - D-24. Larry Wojtkiewicz, 3317 Woolworth Avenue, Omaha, NE 68105.

Pre-1930 political speeches, especially President Harding, on Victor, Pathe, Nation's Forum. Will Rogers, Edgar Guest. Also unrestored outside horn phonos. Send description, condition, price. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615

for sale

Reproduction Victor wood horn ferrules, inside and outside cones, either plain brass or nickel plated, \$18.00/set. Jack Hilgendorf, 6447 Emerald, Alta Loma, CA 91701 (714) 989-3996.

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miscellaneous

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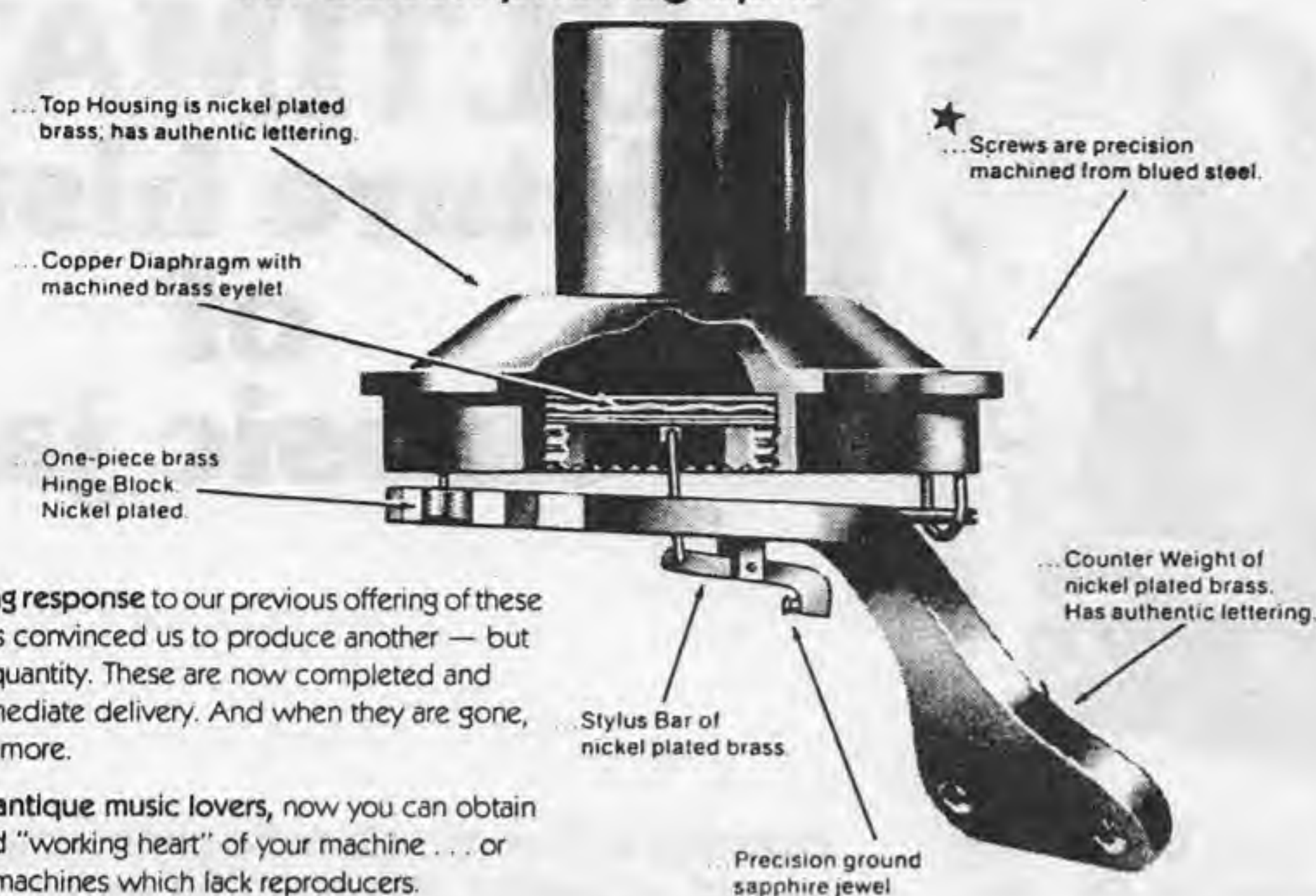
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 PHIL BAXTER ORCH. - Okeh 40522, 40637, Victor V-40160, V-40204
 TED BROWNAGLE ORCH. - Victor 20262
 BROWNLEE'S ORCH. OF NEW ORLEANS - Okeh 40337
 MERRITT BRUNIES & FRIARS INN ORCH. - Okeh
 BUFFALODIANS - Columbia 723-D
 CHICK BULLOCK - Banner 32252, 32294, 32399, 32973, 33050; Conqueror 7872, 7900, 7959, 8015, 8106, 8290; Perfect 15506, 15633, 15641, 15678, 15733, 15929; Romeo 1543, 1809, 1941, 2137, 2268 and others
 BILL CARLSEN ORCH. - Broadway, Paramount
 ROY CARLSEN ORCH. (various)
 ROY CARROLL ORCH. (various)
 CASTLE FARMS ENTERTAINERS/SERENADERS (various)
 CHUBB-STEINBERG ORCH. OF CINCINNATI - Okeh
 JIMMIE DAVIS - Victor, Bluebird (various)
 DIXIE JAZZ BAND - Oriole 1046, 1275, 1287, 1313, 1481, 1515, 1582, 1612, 1663, 1690, 1728, 1730, 1768 (and others)
 DORSEY BROTHERS ORCH. - Columbia 2581-D
 DUBIN'S DANDIES - various on Banner, Oriole, etc.
 FREDERICK ELIZALDE ORCH. - Hollywood
 OWEN FALLON'S ORCH. - Sunset 1135
 JERRY FENWYCK'S ORCH. - some on Clarion, Harmony, Velvet Tone, Edison 14075
 FINZEL'S ARCADIA ORCH. OF DETROIT - Okeh 40168, 40161, 40298, 40301, 40304
 FOUR-ROBINSON CAROLINA CLUB ORCH. - Okeh 40466
 LOUIS FORBSTEIN'S ROYAL SYNCOPATORS - Okeh
 FRANKIE & JOHNNIE ORCH. - Bluebird
 ALBERT GALE ORCH. - Vocalion 03514
 JAN GARNER ORCH. - Victor 20322, English Columbia 4912, Australian Regal G-20243
 JACK GARDNER'S ORCH. - Okeh 40265, 40339, 40495, 40501, 40518, 40555, 40572
 EMERSON GILL'S ORCH. - Okeh 40065, 40066, 40313, 40315, 40369, 40577, 40590, 40594, 40615
 LOU GOLD ORCH. - Perfect 14906, 14907, 14914, 14932, 14933, 14942
 ROSS GORMAN'S ORCH. - Gennett 6132, Harmony 403-H
 BOB GREEN'S ORCH. - Oriole 1598
 JIMMIE GUNN'S ORCH. - Bluebird 6500
 MICKEY GUY'S ORCH. - Okeh 40462, 40588
 FRED HALL'S SUGAR BABIES - Okeh
 MAL HALLETT'S ORCH. - Edison 14080
 HARRIS BROTHERS TEXANS
 JOE HAYMES' ORCH. - Columbia 2781-D, 2784-D, and various on other labels.
 FLETCHER HENDERSON - Vocalion 15204, Victor 22960
 TAL HENRY & HIS NORTH CAROLINIANS - Victor V-40034, V-40035, V-40133
 HIGH STEPPERS - some on Crown
 HILL TOP INN ORCH. - Champion 15031, 15203
 HOLLYWOOD DANCE ORCH. - Banner 0539, 5544; Oriole 1854, 1883
 HOTTENTOTS - Vocalion 15161
 PAUL HOWARD'S QUALITY SERENADERS - Victor 22660
 "PANA TROUBADOURS - Columbia 2117-D"

JIMMY JOY'S (BAKER/ST. ANTHONY HOTEL) ORCH. - Golden 1858, 1865; Okeh 40251, 40329, 40381, 40388, 40420, 40494, 40504, 40539, 40627; Brunswick 3960, 4640
 ART KAHN'S ORCH. - Columbia 624-D, 769-D, and some on Banner, Romeo, etc.
 ROGER WOLFE KAHN'S ORCH. - Columbia 2722-D, 2726-I
 GENE KARDOS (GENE'S MERRYMAKERS) - various
 LLOYD KEATING'S ORCH. - Harmony 1274-H & others
 KIRBY'S KINGS OF JAZZ - Bell
 CHESTER LEIGHTON'S SOPHOMORES - various
 LEEVEE SYNCOPATORS - Grey Gull 1836, Radiex 1836
 PHILIP LEWIS' ORCH. - English Decca F-1500, F-1600 etc.

TED LEWIS & HIS BAND - Columbia 2775-D, 2786-D, 2807-D, and possibly other higher number Columbia issues.

LOCKE BROTHERS' RHYTHM ORCH. - Bluebird
 GUY LOMBARDO & HIS ROYAL CANADIANS - Gennett 5416, 5417

ERNEST LOOMIS' ORCH. - Victor 20755
 VINCENT LOPEZ & HIS ORCH. - Okeh 40552, 40586; Banner 0558, 0557, 0569; Cameo 0157, 0158, 0169.

LOUISIANA RHYTHM KINGS - Vocalion 15657, 15716, 15729, 15779, and others on Vocalion

JIMMY LUVERTE'S ORCH. - Vocalion 03519, 03602
 ABE LYMAN & HIS ORCH. - Brunswick 4924

GLEN LYTE'S ORCH. - Broadway 1459, 1475

MARKELS ORCH. - Okeh 40625, 40686

NORRIDGE MAYHAMS ORCH. - Vocalion, etc.

RANDOLPH McCURTAIN'S COLLEGE RAMBLERS - Okeh

McKINNEY'S COTTON PICKERS - Victor 22640, 22932, V-38142

McLAUGHLIN'S MELODIANS - Pathe, Perfect

MISSOURI JAZZ BAND - Banner 0508, Domino 4497, Perfect 15283, Regal 8942

JELLY ROLL MORTON & HIS ORCH./RED HOT PEPPERS - Victor 23307, 23321, 23402, 23429

BENNIE MOTEN'S KANSAS CITY ORCH. - Victor 22660, 23429

VICK MYERS ATLANTA MELODY ARTISTS - Okeh

NEW ORLEANS PEPSTERS - Van Dyke & related labels

NEWPORT SYNCOPATORS - Van Dyke & related labels

ORESTE & HIS QUEENSLAND ORCH. - Edison 51988

ORIGINAL INDIANA FIVE - Bell, Emerson, Perfect

ORIGINAL MEMPHIS FIVE - Vocalion 15712, 15761, 15805, 15810

HAROLD ORTLI'S OHIO STATE COLLEGIANS - Okeh 40332

PALLODO ORCH. OF ST. LOUIS - Okeh 40521

JACK PETTIS & HIS PETS - Vocalion 15703, 15761

BEN POLLACK & HIS CALIFORNIANS - Victor 20461

BOB POPE'S ORCH. - Bluebird, etc.

FRANKIE QUARTELL & HIS MELODY BOYS - Okeh

IKE RAGON & HIS ORCH. - Vocalion 03547, 03513

THE RHYTHM MANIACS - English Decca F-1500 et seq.

WILLARD ROBISON'S ORCH. - Pathe 36785, 36796; Perfect 14966, 14977

GENE RODENICH'S ORCH. - Brunswick 2025, 2026

MACK ROGERS & HIS GUNTER HOTEL ORCH. - Bluebird

ADRIAN SCHUBERT'S (SALON) ORCH. - various

ARTHUR SCHUTT & HIS ORCH. - Okeh 41400

SCRANTON SIRENS - Okeh 40297, 40329

SEMINOLE SYNCOPATORS - Okeh 40228

SEVEN BLUE BABIES - Edison 14047, 14081

SIGLER'S BIRMINGHAM MERRYMAKERS - Okeh 40280, 40310

SIX BLACK DIAMONDS - Banner 6382

MARVIN SMOLEV & HIS SYNCOPATORS - Grey Gull, Radiex

BUD SPAIGHT'S HARMONY KINGS - Broadway 1389

SAMMY STEWART'S ORCH. - Vocalion 15724

THREE-FIFTEEN & HIS SQUARES - Vocalion 03515, 03560

SOPHIE TUCKER - Okeh 40068, 40129

AL TURK'S (PRINCESS) ORCH. - Okeh, Olympic

VARSITY EIGHT - Cameo 870, 8141, Perfect 15473

JACK WHITNEY'S ORCH. - Harmony, Clarion, Velvet

Tone (various)

YANKEE SIX - Okeh 40335, 40348

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(All are 1920s-early 1930s labels)

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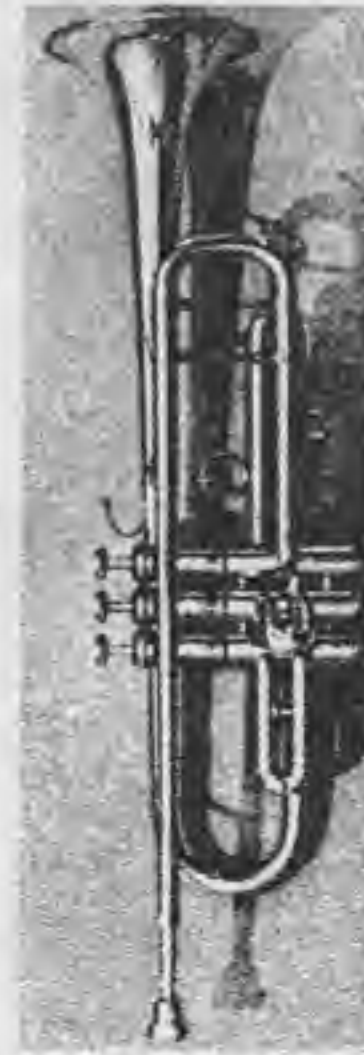
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EDISON

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